REBEL TIME
RECORDS

The Rebel Times

ISSUE 2 ■ SPRING 2013 ■ IN THIS ZINE YOU WILL FIND

AT WHAT COST - BRUTAL YOUTH
THE CLASS ASSASSINS
THE STEELTOWN SPOILERS
MAY DAY HAMILTON 2013
SEXISM IN THE PUNK SCENE
BUILDING A CULTURE OF ANARCHISM WITHIN PUNK ROCK

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Here's an interview we did with Hamilton's (by way of Georgetown) own At What Cost - catch them on Saturday, April 27th at Rebel Fest 3 and be sure to pick up their new cassette release! These guys have been involved in the local punk scene for a long time; I remember some of them were in Social Conscience, a band that played one of our Punk Rock Matinees way back when. I also remember Tyler coming up to me at one of the Punk Rock Matinees and telling me that Social Consience had evolved into a new band called Awkward Pause. At least, that's what I thought he said. Of course, he actually said At What Cost, but I still think of them as Awkward Pause...

REBEL TIME: I guess introductions are in order! Who makes up the mighty punk rock machine that is At What Cost? Who does what?awclogo1

AT WHAT COST: Tyler - bass, vocals, Adam - guitar, vocals, Stevie - guitar, Gord - drums

RT: For folks who might not be familiar with the band, what is AWC all about? How would you describe your sound? What kind of sound are you going for? Who are your influences?

AWC: We like to have fun sometimes life's not fun. Make music and vent our frustrations and lifes fun. We are influenced by a lot of 80's punk from around the world and we try to go for a more UK82 and the uk anarcho band sounds.

RT: Lyrically, what are you writing about these days?

AWC: Recently we released a tape that we recorded in august of 2012 and forgot to mention that on the tape. 2 songs every days a tragedy and didn't see this coming

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crime we'll always be guilt.

RT: You've been recording recently? How did that go? Where did you record? What is the plan for the recordings?

AWC: We recorded at boxcar studios in Hamilton and it went well. We re-recorded songs off our first demo and a new track . We've had a change in drummers and added a second guitar since that demo, so wanted to do a proper release for a couple choice songs that we are planning to put on a split 7" with gag order. As for the new one its going on the Hamilton murders comp put out by schizophrenic.

RT: What is in the future for AWC? Any tours/shows going on you want to mention?

AWC: Currently we're working on new material and we'll have some shirts and other merch out soon.

are end of the world themed. 'Didn't see this coming'being sarcasm towards the sudden realization that the world is fucked. And 'Every days a tragedy' is about all the natural disasters that have been occurring related to climate change and the excessive lifestyles that caused it and the possible reason fema would have made all those coffins. A bleak outlook on a a society where the rich feed off the poor and then expect them to make all the sacrifices in order to preserve the status quo. 'Enslaved' is a rant about hating our current job situations. 'Threat' is about nuclear arms and a distrust to world leaders. As for 'Taken', Adam wrote it as a song about native land disputes but Ty sees it as a song about losing punk venues. The last song 'We just wanna see the sun' is about smoking pot, so long as it's a

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Brutal Youth is a four-piece, raw as ever, power filled, pop-punk ensemble. Once hailing from the waves of Newfoundland, Canada, they've surrendered their East Coast hospitality for the punk rock ferociousness of Southern Ontario. The band's fast paced heavy hitter is the fiercely talented Kaitie Bean. After a horribly attempted, unsuccessful interview in the dark depths of a Kitchener venue last year, the time has come again. Except this time, no faulty recording equipment required

THE RAW AND FAST BEATS OF BRUTAL YOUTH'S KATIE BEAN

by Tom Tom Magazine

tomtommag.com/2013/02/the-raw-and-fast-beats-of-brutal-youths-kaitie-bean/

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Tom Tom Magazine: Let's start this with the basics. How old were you when you started playing the drums?

Kaitie Bean: I started drumming in my last year of Junior High School. I had a close friend named Amy who had been playing for a few years and I always thought it was really great that she knew how to play. The only other female drummer I was aware of was Meg White and I was an obsessive White Stripes fan at the time, so that definitely had a lot to do with it. The reason I started learning is actually a pretty hilarious story and incredibly "un-punk". When I was in junior high school I played the flute in the concert and jazz bands, I found out that the jazz band in my high school didn't allow flutes, the only woodwind instruments in the band were the saxophones, so I had to pick a new instrument and learn it fast. I dabbled in my last year of junior high, but I really started learning in the summer leading to grade 10. During my audition I had to play a 16 measure drum solo. Halfway through the solo I hit the snare drum so hard that I punctured the skin and shoved my stick right through its head. My music teacher started laughing hysterically. I was totally embarrassed, but I'm pretty sure it's the reason I ended up getting the position.

TTM: Why the drums? Other than them being badass and sexy, of course. Why not the bass, the guitar, the baritone horn?

KB: Well actually drums weren't even close to being my first instrument. I've honestly probably had the most experience singing publically, but if we're talking physical instrumentation then piano was my first pick. I used to go to the music section of Costco while my parents were shopping and learn songs by ear. I started steering away from the keys pretty quickly though since the lessons I was taking were a little too strictly constructed for my liking. I then moved on to flute, then guitar, and then drums. I always loved playing music, but no other instrument has ever made me feel the same way drums do. It's this weird euphoric eruption. A completely raw release of any pent up frustration or rage or extreme excitement. It sounds ridiculous, but even after years of playing I still feel like it's fucking Christmas morning right before every show.

TTM: What was the first song you learned to play?

KB: Back in Black. I'm pretty sure I learned every AC/DC song ever recorded. And to be completely honest, I'd still recommend it to anyone trying to learn to play the drums. I get compliments all the time on how good my tempo is and I definitely owe that to Phil Rudd.

TTM: I've noticed at Brutal Youth shows that you guys tend to play your songs at almost double the speed. What's going on with that?

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KB: Yeah, speeding things up during a live show tends to be a habit for bands across the board. Obviously I can't speak for everyone, but for me it's just an excitement thing. You want to have a high energy show and leave the crowd walking out totally blown away. I'm not the most technical drummer around, but I can play pretty ripping fast, so I guess I just feel like showing people what I've got. As far as the other guys in the band go they don't have much option other than to follow the speed I count the song in at. I set the pace, so if I count it in twice as fast then that's how fast we play it.

TTM: Brutal Youth's sound has often been compared to Kid Dynamite and 7 Seconds. What bands or musicians would you say that you draw inspiration from as a drummer?

KB: I get asked this question fairly often and it's just as hilarious answering it every time. As embarrassing as it is to say, I hadn't even heard Kid Dynamite before people started making the comparisons. My music taste is unbearably eclectic to most people. It's sounds kind of cliché, but I really don't discriminate when it comes to genres. Again one of my biggest musical influences as a child was Meg White, not necessarily because of her ability (although I do think she has a very interesting style), but because of the fact that she was doing something that was so stereotypically male-based. It was a really empowering thing for me as a ten year old girl to watch this small-framed, seemingly meek woman tear shit up in this incredibly successful rock band. That's definitely what got the gears turning. Dave Grohl was a huge inspiration for me as well. I was one of those hundred pound, 13 year olds wearing an extra-large men's Nirvana hoodie to the mall on the weekends. Die hard fan. Like AC/DC, I learned every studio Nirvana album, top to bottom. A few years later I discovered Queens of the Stone Age, and the drumming on Songs for the Deaf still blows my goddamn mind.

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These days the drummers that I take most of my inspiration from are probably Bill Stevenson of the Descendents and All, and Sean Sellers of Good Riddance and The Real McKenzies. Up until I joined Brutal Youth I listened to a lot more indie-pop, garage, and folk than I did punk, and honestly, it's still the case. I've really had to reinvent my drumming style and also amp up my endurance. Bill Stevenson and Sean Sellers were a huge help to me in those respects.

I DEFINITELY THINK THAT PEOPLE LOOK AT ME DIFFERENT AND JUDGE MY ABILITY DIFFERENTLY BECAUSE I AM A WOMAN

TTM: How do you feel about the over-sexualization of female drummers compared to their string playing counterparts? ("Chick drummers are so hot, man.") Do you feel it ever affects the way people see you as a musician?

KB: I don't necessarily agree that female drummers have it any worse than any other female musician when it comes to being objectified. It's definitely a lot less common to see women playing the drums, so that's probably what makes the jaws drop..I don't fucking know. Honestly, I've had so many infuriating experiences over the years that it's difficult even to talk about. I definitely think that people look at me different and judge my ability differently because I am a woman and because I am very femme in my presentation. It's sad to me, really. That the best compliment people can come up with after they see me play is "Wow! You're really great for a girl!" What I find sad is not the fact that people can't come up with a better compliment; it's the fact that they genuinely believe that that comment is actually complimentary. As if me being a woman inherently causes my inability to do anything that requires any sort of physical strength or coordination well. Now I'm mad. I should probably just leave it at that.

TTM: What is your kit/drum set up these days?

KB: It's a basic punk setup, really: Four piece Tama drum kit with hats, two crashes and a ride. I've become super fond of Sabian HHX Evolution crash cymbals these past couple of years. They are so thin, but they project so much sound. It's doubtful I'll ever switch to another kind. I play AAX hats, and what I like to call a "mystery disc" ride. The brand was rubbed off before I ever got it (it was second hand). It looks like absolute shit, but it's been incredibly reliable and has great sound. I can play just about any drum kit and feel okay about it, but I'm a bit of a snob when it comes to cymbals.

TTM: What are your top three road-trip/on tour albums you must listen to?

KB: Iron Chic - Not Like This. Mean Jeans - Are You Serious. Attack in Black - Marriage

TTM: Brutal Youth's Facebook page was bragging about 21 new songs in 5 days last month. What's going on with that, can we expect a new album soon?

KB: Yes, we just finished recording a new full length album with Greg Dawson. It was a pretty exciting experience for me, to be completely honest. Greg was responsible for recording and mastering some older

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Alexisonfire and Moneen records, which were hugely influential bands for me when I was growing up. The experience was fantastic. I got to sing a lot more on these songs too, which was great. Right now we've got plans to team up with our friends at Get Party Records and My Finger My Brain Records to release the album as soon as we can. It's called Stay Honest and it should be out sometime in early spring.

TTM: What does punk mean to Kaitie Bean? Three words. Go.

KB:Fast. Raw. Fun.

By Rebecca Anne

Rebecca Anne is Co-Host and Co-Programmer of Infernal Sirin, the unapologetic - mosh 'till you puke - grim for life - radio show focused on loud and heavy female bands and musicians. You can find Infernal Sirin (currently on a winter hiatus) on Guelph's community radio station CFRU 93.3, in the archives at cfru.ca, or follow them on Facebook.

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Wednesday, May 1, 2013 - 12:30pm
MacNab Transit Terminal (King & MacNab), Hamilton, ON

This May 1st, we invite the people of Hamilton to unite once more to celebrate May Day and take our struggle to the streets!

It has been a turbulent year full of steadily mounting injustices for Hamiltonians (and Canadians). As we've seen the careless government destruction of hard-won rights and protections for people and our environment, it is becoming increasingly clear that the state does not care about us. The same austerity measures that have crushed nations like Cyprus, Spain and Greece are being implemented right here in Canada by the Harper government. The Omnibus budget bill and Refugee Exclusion Act are only a few of the most recent attacks threatening the safety and survival of Hamiltonians.

As the state picks the money from our pockets to bail out big businesses that destroy our planet, we struggle to earn a living wage. While employers profit from our labour and steal from our paycheques, we work harder and harder to support ourselves. As landlords expose the working poor and those on social assistance to substandard housing, with health hazards such as bedbugs, we wrestle to maintain our dignity.

We watch as the police presence grows in the downtown core, the one part of our budgets which never gets cut. More and more of our families and neighbours are thrown into increasingly overcrowded prisons. Pipelines threaten

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to ruin one of our city's most important watersheds to benefit a few rich friends of Harper. Even the existence of our homes and neighbourhoods are now threatened as a new wave of gentrification now gobbles up parts of our city which have been poor for generations, turning low-cost rental housing into high-end condos.

Clearly, we do not benefit from capitalism and we will continue to resist its' crushing force: for ourselves and our neighbors who are being kicked out of their homes, struggling to put food on the table, working hard only to be stolen from, and facing discrimination.

For over a century, Mayday has existed as a day for celebration and struggle. It began with the widespread outrage following a labour rally in Chicago's Haymarket square for a shorter workday in 1886. When the protest ended in a deadly battle with police, a group of organizers and speakers were put on trial and then convicted and executed on the basis of their anarchist beliefs. Since then May Day has become an international tradition for workers and a symbol of the struggles of workers, immigrants, and oppressed people around the globe. This year we will carry on that tradition right here in Hamilton.

We are excited for a year of stronger alliances amongst our communities and the collective resistance of pipelines, austerity, police violence, racism, patriarchy, and the gentrification of our city. We stand in solidarity with Indigenous people and the Idle No More movement as they fight back against the racist policies and the continued colonial rule of occupied Turtle Island. With people from all around the world, from Cyprus to Palestine, Syria to Bolivia, we will come together on May Day to celebrate a tradition of struggle, resisting oppression and the battle to rebuild our communities.

Join us May 1st at 12:30PM at the MacNab Bus Terminal in downtown Hamilton, and together we will march through the streets of Hamilton. Expect creative actions along the way as we interact with our city and demand to be heard!

Following the march there is a block party going on in Beasley Park

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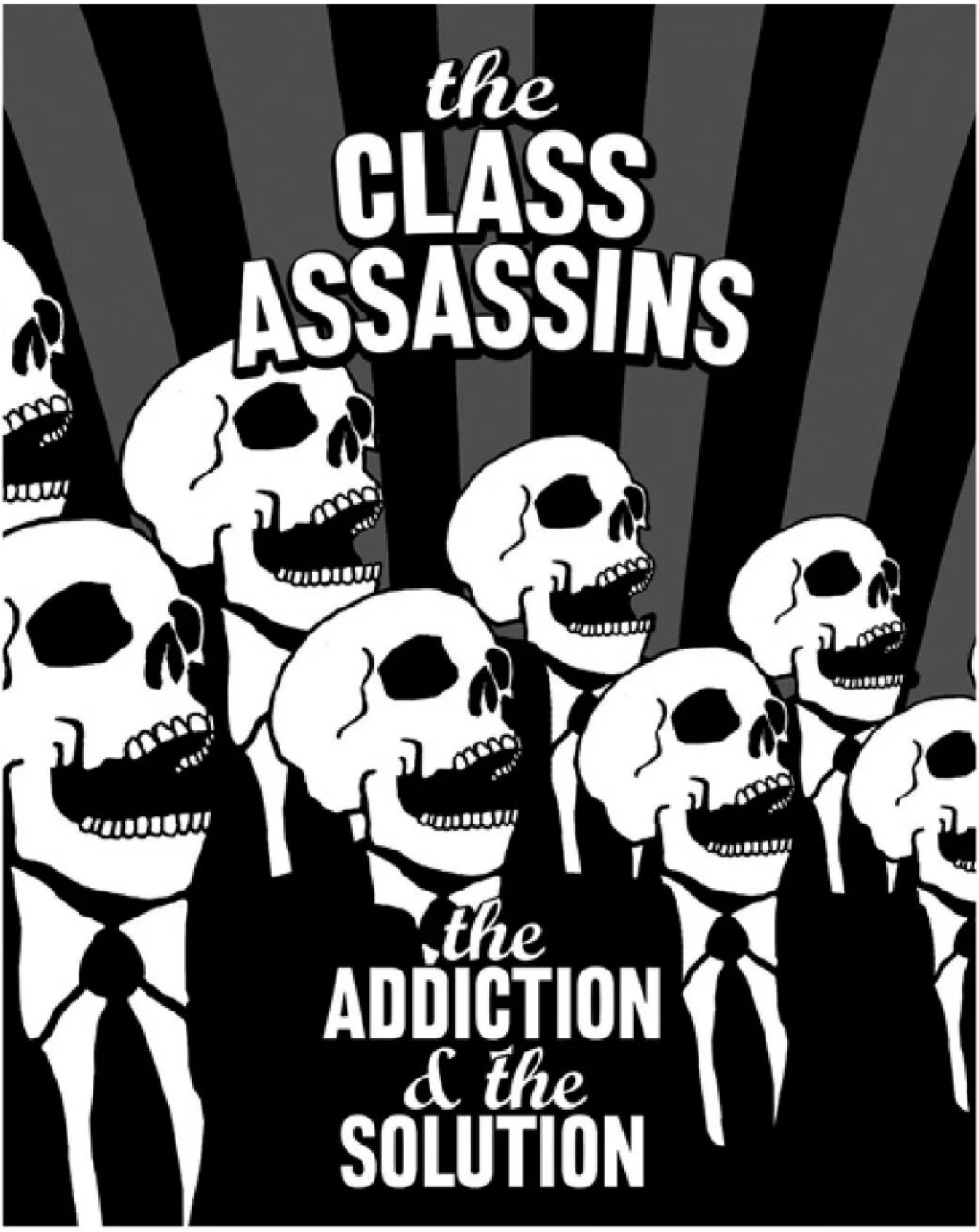

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Rebel Time Records is pleased as punch to announce the release of something new from one of our favourite punk rock outfits! We were stoked to be able to work with The Class Assassins on the band's "Treason" 7" back in 2011 and we are as equally stoked to be a part of this! Read on...

The Class Assassin's latest offering, "The Addiction & The Solution" is a top-notch, 2-song, 1-theme, digital-only release that clocks in at a super-sized 13· minutes.

It's a "concept single," says guitarist Cactus Vella, "the concept for the two songs came naturally, and together they tell a full story. It's something unique and it's different from anything else the band has put out. We're known for writing 3-and-a-half minute anthems, so it's nice to break the mould once in a while."

On writing 'The Addiction," singer Chad Nugent says: "The lyrics came easily to me as I was fed up with how governments across the globe are in bed with the major corporations and are being bought and controlled by them all the while using us as their tools." He adds: "I don't want to get into a big political discussion about it; it's all in the lyrics. I think that if you read them you'll see exactly where we are coming from. They stand on their own laurels."

When it came to penning the 9-minute "The Solution", Chad states that "I looked at the words for The Addiction, then I looked at the Idle No More" movement and it all kind of fell into my lap. I have a deep respect for Indigenous peoples. Right now they are not only standing up for themselves but for the entire globe and that gave me the inspiration I needed. We're the solution if we all stand together and fight for what's right. Make your voice be heard!"

Ipn Insert.qxd:CD Ipn Insert.qxdOn putting together this punk rock piece de resistance, Cactus says that "We started writing The Solution" a year ago. We were excited about writing a song that was well over the 6 minute mark and liked the idea of potentially composing a 10 minute long song. But it wasn't as simple as just repeating your chorus 8 or 9 times, and a bunch of guitar leads. It was about creating a flow and a direction. Moving forward and upward, keeping the listeners attention, building the energy, until finally reaching the coda."

Both Cactus and Chad are quick to point out the invaluable assistance of Producer Dave Baksh. "Working with Mr. Dave Baksh is a treat because it's almost like having a sixth member. Our songs are never truly finished until he hears what we are doing. He really pushes us which brings out the best of us," says Chad, while Cactus adds,"We were excited to work with Dave Baksh again. After he produced "The Treason 45 we knew we wanted to work with him again. He really gets our band and brings out the absolute best in us every time."

"The Addiction & The Solution" is available NOW from Itunes and Bandcamp - theclassassassins.bandcamp.com

Here's what your 2 bucks gets you:

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THE ADDICTION

I know just what I want/ It's a world of peace and a world of love/ But it's so hard to believe in what this world has become/ Some of us will cope where others fail/While all the bankers get out, they get out on bail/ A soldier sets out to war/What's he really fighting for?/Build the rockets, line the pockets/ For the next generation of the money whores/ Hang on to hope to no avail/ Hang on to everything because it's all up for sale/ Well you know what's right & you know what's wrong/ So tell me what is going on?/Well you know what's right and you know what's wrong/So tell me what is going on/ It's the addiction & it don't belong/ So tell me what's been going on/ Hold the power, harness the greed/ Wealth will come from growing the seed/ Build the rockets, line your pockets for the distribution of the chicken feed/ Hang on to hope to no avail/ Hang onto everything because it's all up for sale/

THE SOLUTION

Opinions matter at this event so we all listen to what we are against/Stand and deliver is the intent but it's all in a colour code as we sit on the fence/What's the solution? Were the solution/Built up with promise it's all been sent/All an illusion so we we'll fold the tents/We will rock you, heads will roll/We must shock you, this nations soul/This nations soul. Were the solution/Stand between the power and the greed. So goes the script we all need/You say you know just what I want/Set the rules, set the play/I flip my card and all I feel is rage/It all comes down to you and me but some of us are too blind to see/They took a turn but turned away as we stand here with something left to say/This attack is on a global stage. Tear it down/No one seems to wanna turn the page. Burn it down/All is lost if we don't stand. Tear it down/Take back time and circumstance. Burn it down/In search of monsters to destroy/They're in the mirror not the toy/Lies & bigotry has got no one to employ/No stock, no time, no living proof left in their voice/Now that the truth has been exposed/ It's up to us how the story goes/ In the book of our nations soul/It's time to take a stand/ Take back what is our land/Were the solution, their heads will roll/

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Here's an interview we just did with Glen, The Hamilton Kid, frontman of civic boosters The Steeltown Spoilers. Glen is a steelworker, punk rocker, saloon owner and collector of all things Hamilton. And he's got a lot to say...

REBEL TIME: With songs like "Defend Hamilton" and "Hamilton As Fuck," it's pretty obvious The Steeltown Spoilers are from the Steel City. What else do we need to know about the band?

GLEN: The Steeltown Spoilers are 4 piece punk band from Hamilton that I started after I quit the Sam Lawrence 5, probably 2008. Scotty Vapid on drums was available after the demise of the Vapids, and Mark Hammer on bass no longer had a band since the Hammer Boys broke up, although he was still gigging sporadically in the Mickey DeSadest Experience. Originally we had Rob "Robo" DeGrunt on guitar, but he quit years ago and has since passed away. So Chris Crash was recruited for duty on guitar, and he has a lengthy punk pedigree. His first appearance on vinyl in 1981 with Slander on their "Hemi-Concious" Lp predates many of our fan's date of birth. Chris was the front man for Columbian Necktie and is a former Hammer Boy as well. Oh, and I'm the Hamilton Kid rhythm and lead vocals. We are old men and we pretty much have ourselves set. We're not in punk for the money, girls, or glamour. We've got all that, now we're just in it for trophies.

RT: Someone said of the Steeltown Spoilers that the band is "the epitome of Hamilton punk rock: scrappy, brash and belligerent, with something to say." An

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accurate assessment?

G: I wonder who said that? Yeah, that's a pretty good assessment. The music is tough but simple (like me) and I write about my life. What I see and sometimes what I do. Guys from work, my love of Hamilton and it's general decay. It's rich history, which has still yet to be properly presented to the public at large. I was raised political so that's how I view things. I love songs that mention place names. The first punk rock I listened to was the Clash and the Pistols. Their whole world was the city they lived in, and they made me work to try and figure out 'I know where London is, but where is Camden Town?' Then when the Rebels put out their untitled Lp in 1989 I shit a brick when I heard Mickey DeSadist sing "Evelyn was a party girl from Hamilton mountain, her hubby drove a bus around the Gore Park fountain"! That's what I want, more Hamilton songs! I have to mention the word Hamilton more often than anyone else in lyrics.

THE CANADIANS OF 200, 100, OR 50 YEARS AGO WOUDN'T HAVE PUT UP WITH WHAT WE ARE DEALING WITH NOW

RT: Yeah, your love for the city of Hamilton shines through in your lyrics and your life for sure. Yet, in songs like Wartime, Demolition City and Not Enough, you sing about storming (figuratively, I'm sure) Hamilton City Hall and about running riot in the streets with bricks, bottles and hockey sticks. The Steel City has become, as you put it, Corruptionville...what's that all about?

G: Hamilton was Canada's manufacturing hub, we once had 700 different factories functioning at the same time. Everyone could get a job at a decent wage. Unions were so prevalent that non-union shops had to offer good wages to compete with the Union ones. But as years passed big companies got bigger and forced out little ones. Then Free Trade came in, American firms left cuz there were no longer tariffs to avoid, and the local one's couldn't compete on the global market without the protection tariffs gave. Then the suits in Washington and Wall St. engineered the current recession to knock down what was left of North American workers. The uninformed swallow the pabulum of mainstream media and blame Unions, or probably don't think about it much, and just tighten their belts. Why are we in such a mess? Why does the government need to slash the budget? Because the taxes that all those factories used to pay has been put on the individual. It's all about the boot of oppression coming down on Johnny Canuck's throat. Everyone has suffered from the "Death from above" syndrome. Why are you closing the company? "Because it doesn't make ENOUGH money", who says how much is enough?

The people have been domesticated, and no longer have the will or the wherewithal to stand up for themselves. Canada used to have riots and general strikes, and couldn't be pushed around. Did you know that up until the 1930's in Hamilton boys in public school had to take marksmanship classes, with rifles!

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The Canadians of 200, 100, or 50 years ago wouldn't have put up with what we are dealing with now. We are weak and soft (except in very few cases), but we are the lifeblood of this nation and of this poor beleaguered city. Let fury have the hour, anger can be power, if you know how to use it.

RT: Meeting Joe Strummer seems to have been a seminal moment in your life - you've got a song called Joe Strummer, I think you met your wife-to-be the same night and you also do yearly Joe Strummer Tribute shows to raise money for charities. What does Joe mean to you, on a personal and political level?

G: Nov 20th1999 for me was a night to remember. I finally got to see Joe Strummer (w/ the Mescaleros) play, and I met a couple of blondes, I was properly lubed up and ready for action. I had been trying to impress these ladies with ideas for my then non-existant band in the bar after the show. We were then told that Joe Strummer himself was in the bar and we hung out with him on and off for the rest of the night. The girls told Joe about my stupid song ideas, but Joe liked them and encouraged me to get more serious about playing (which he apparently did to everyone). He remembered us the next time he was in T.O., and thus began a too short lived acquaintance with the man/legend.

I have been a glass is 1/2 empty kind of guy for a long time, the Pistols (esp. Sid) were pretty negative as well as early Clash and most punk rock. Joe showed that there is a time for being positive, too much of anything is a bad thing (i.e. Sid). You should have something positive driving you as you rage against the machine, not just spite. With Joe's globe-trotting youth he grew up with a perspective different than most. He worried

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about the people on his block, but also people around the world, I think he was a lot like John Lennon in that way.

RT: They lyrics to "Build It UP" are great, and bear reprinting here. Is this song about Hamilton specifically, or about things in general? What inspired this song?

As years go by I see the world is cyclical
Except my mind, cause I'm a radical
Road to rebuild they say it will be difficult
Naysayers call you know it is typical

You ain't seen the last of us, oh no
We ain't goin nowhere cus there's nowhere to go
It's time we made a stand and made it right here
High water mark that will be seen for years

Feel the pressure building back up again
Will you tow the line
you say that you are my friend
What they tear down
We will build back up again
Out on the streets we will be free again

You ain't seen the last of us, oh no
We ain't goin nowhere cus there's nowhere to go
It's time we made a stand and made it right here
High water mark that will be seen for years

Rise up above and overcome adversity
Expand your mind
embrace diversity
Keep them on their toes
Seditious activity
We won't be fooled
Question authority

You ain't seen the last of us, oh no
We ain't goin nowhere cus there's nowhere to go
It's time we made a stand and made it right here
High water mark that will be seen for years

G: The song "Build It Up" is probably the only positive song I've written and was directly inspired by the Strummeresque attitude. Being inclusive means everybody brings their own stuff to the table. Community = the beginnings of a grass roots movement, people can exploit their power in groups, and that makes authority nervous.

COMMUNITY=THE BEGINNINGS OF A GRASS ROOTS MOVEMENT, PEOPLE CAN EXPLOIT THEIR POWER IN GROUPS, AND THAT MAKES AUTHORITY NERVOUS

That's what sewing circles, Unions, Neighbourhood Associations, festivals are all an expression of. They are made of many kinds of people, from all over the world. We all have unique talents and interests, diversity is the bane of the blinkered

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institutions. That's why there's people at Hamilton City Hall who say that "Downtown" is not a neighbourhood, cus they don't want us to stand up to them. You can't be mad all the time, particularly at your neighbour, he's struggling just like you. You can always tell a tourist because they look up, where everyone else is stuck in their rut. Look up and see the ivory towers, stare down the man. With a smile.

RT: What's in the future for the Spoilers?

G: Not much, we are running on empty just like most things you see around you. We will be putting out an Lp soon "The Riot Act", and we'll see if there are any lawsuits resulting. I don't like to tour, because I'm primarily interested in those around me and touring would just take me awayfrom my intended audience. Like I said to D.O.A., "Do people in Vancouver want to hear me go on about Hamilton?". Another thing I got from Mickey is that with a day job you can play and record whatever you want. I don't have to bust my hump or conform to try and make money from playing music. I got my first job in Grade 7 and I've been slugging away in factories for 20 years. Fuck you customers.

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SEXISM IN THE PUNK SCENE

The following series of articles were originally published by ilivesweat.tumblr.com and punknews.org that deal with oppressive gender relationships between men and women in the punk scene. The scene celebrates hyper-masculinity, encourages misogyny and reflects patriarchy in society at large - punks need to grow and learn to create a vibrant, inviting and radical scene. TRIGGER WARNING: these articles contain discussion of sexual violence, rape, and general douchebaggery

"You know what makes me feel unsafe?" Lauren Denitzio of The Measure [SA] on her experiences of sexism in the punk scene

I'll start off by saying that I'm a white cis-female in her late 20's who identifies as queer, feminist, radical and punk. I'm speaking from my experiences being a part of a largely DIY poppunk scene for the majority of my life and in a touring band for over six years. A large part of the time, I feel welcomed, supported and accepted within the "punk" circles that I'm a part of. However, nothing makes me more angry then hearing someone, men specifically, say that the scene isn't sexist, "because we're all punks and obviously that's not cool." I am far from the only woman-identified person in the room who would like to call bullshit on that statement. While yes, most of my friends and the spaces I go to do not tolerate obviously sexist, homophobic, racist, able-ist, etc. speech, saying those concepts do not exist in our community is just flat out wrong. What offends me is not always just the action itself, but the excuse that if you wear the "punk" label that you're absolved of having done anything wrong because you "didn't mean it that way." I can't think of a rationale so unproductive.

I think part of the problem is that a lot of guys don't understand the things that women find threatening because it's not obviously dressed as a sexist act. What I think of when I imagine a scene without sexism is a scene where we consciously make an effort to

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create a safer space for everyone, no matter who they are. So while we might not be saying "you can't be in a band or go to this show because you're a girl", there are plenty of other things that go on that I consider to be sexist, because they're blatantly not considering what would make women in the scene feel safe. So, for those who might not know what I'm talking about: you know what makes me feel unsafe? When you're the only guy in the pit who doesn't get the message to not fly full force into someone half your size or strength. When you take your shirt off at a show. When you ask me if I'm "IN the band or WITH the band" after a male bandmate says the four of us are all IN the band. When you tell me I play guitar well for a girl. When you say that all the guys want to fuck the girl in that band. When you make a rape joke. When you use the word bitch or call someone a slut. The list doesn't end there. Now do you think the scene isn't sexist?

One benefit of being in the punk scene for me, even where these things still happen, is having people around who also don't think these things are okay. We're responsible to call each other out if we're doing things that make each other feel unsafe, myself included. No one is perfect, and I don't expect that. What I do expect, however, is the ability to be held accountable for your actions, to apologize and hear everyone's experience as valid. If you're doing something that makes me feel unsafe at a show, I don't care how long you've known me, or your history interacting with women, or how much you love Sleater Kinney. If you can't be held accountable and apologize, then none of those other things really make a difference to me. This applies to anything from jokes in poor taste to sexual assault. Just because we've all known someone for years at shows doesn't change them calling me a cunt, or assaulting their partner. Once people stop making the excuse of "we're all on the same page" and start being honest with each other, we start creating real, physical, safer spaces for everyone, not just women.

Overall, I do feel good about my involvement in the scene and most of the people I associate with (of all genders). I think if we're talking about sexism, we should also really be talking about acknowledging male privilege, which I think is the root of a lot of what I've mentioned. I'm tired of being asked why an all female-fronted show might be helpful for women, why creating women-only spaces is productive, why some of us call ourselves feminists. They're "not being macho assholes." "Our scene is past that." They "feel alienated by it." Well, in the words of Kathleen Hana, "I'm so sorry if I'm alienating some of you. Your whole fucking culture alienates me." If people stopped nervously laughing that one off long enough to think about what it actually means, we could have a real conversation and then maybe one day I could stop feeling like sexism exists in my scene.

Lauren Denitzio is an artist, illustrator and designer working out of Brooklyn, NY. When she isn't doing that, she plays guitar and shares vocal duties in The Measure [SA], contributes to a bunch of zines, and occasionally writes short essays on sexism for low-rent operations like this one. Find out more about her day job here www.blackandredeye.com, and The Measure [sa] here, www.themeasuresa.com.

http://ilivesweat.tumblr.com/post/2929328480/you-know-what-makes-me-feel-unsafe-lauren-denitzio

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"We owe it to ourselves to grow and learn together..." Jen Twigg on her experiences of sexism in the punk scene

"A thousand tiny paper cuts." That's what my friend calls it when so many little injustices happen - you wouldn't make a big deal about one on its own, but a thousand of them together are a gaping wound. Add them up: some bro cheerfully telling a rape joke to a room full of laughing people, women-hating graffiti on the wall of the bathroom in the bar you're about to play, the door guy not believing you when you say you're in the band, any man in any situation talking over you to the guys in your band. That intangible, sinking, isolated, feeling of trying to be accomodating while retreating a little bit further into yourself for protection every time.

I came to punk through east coast hardcore, and everyone I knew was into it, so those were the shows I almost always went to at first. I remember standing in the back of a large room once and still getting punched hard in the face by a beefy dude. Afterward, I was talking with my ex-partner, just beginning to realize how much I was not into these displays of performative machismo, and he kept saying "this is just how it is, how it's always been. it's not going to change." I've written about violence at hardcore shows before so I won't rehash it all again, but I'll repeat this: privileging the antiquated notion that men will be men and need to blow off steam violently is not progressive, it's just mirroring mainstream values of entitlement and privilege. Allowing the posturing that happens in these cases to continue undermines any other progressive politics you might be supporting (commonly veganism and straight edge). There are ways to get stoked and go buck wild without being violent and creating an oppressive space; I've seen them at a million other shows.

Although I don't think we can ever talk too much about these things that happen to us since it never seems to sink in with those who need to hear it the most, and I have my fair share of stories, I want to address another side of it right now. If you think you don't do the things that we call out in pieces like these about gender (and race, and sexuality, etc. etc.) in punk, then prove it by being a good ally. The simple fact that you don't think you condescend to female musicians and don't tell rape jokes isn't enough; you need to be actively helping us have this conversation with folks who don't get it.

How can you be a good male ally to women (and everyone) in punk? It's really not that hard, I promise! All you have to do is listen to women and believe what they tell you about their own experiences. When

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someone comes to you with sexual assault allegations, don't pull the "he's always been cool to me" or "where's the proof?" cards (The only time punks love cops and believe the justice system works is when their friend has assaulted a lady in the scene.). When someone tells you they feel alienated, don't tell them they are taking it too seriously, or they should suck it up just because you have never felt alienated yourself, and don't think "Oh, well i know a woman who says she doesn't feel alienated, so that must mean you are wrong about how you feel!". Don't set up a system of competition where you privilege women who can hack it with the dudes, and look down on those who don't want to get in the pit. When you're standing around shooting the shit with a group of men and someone tells an off-color joke, speak up and let them know it's not okay, even if there are no women around. Will it be uncomfortable? Probably. Welcome to our world.

Don't condescend to women, even if you have more experience with gear and writing music than they do, because you may have been more supported in the past than they were. If they ask for your help, teach without judgment and value their input. At the same time, never assume that someone doesn't know lots about gear or writing music just because they are a woman! Educate yourself about consent. Most of all, don't expect to get patted on the back and heaped with praise every time you do something decent as an ally. Acting this way should be the norm, not the exception.

Punk is fiercely emotional for a lot of us, because we are tied so deeply to the community, and it can be hard not to take it personally and be defensive when something about it isn't perfect. We owe it to ourselves not to be defensive, though. We owe it to ourselves to grow and learn together in this community, to listen to each other, to actually be as progressive as we said we'd be when we left the mainstream to come here.

Jen Twigg is a writer, zine fest organizer, and enthusiastic girls rock camp volunteer living in Chicago. She will never give up on the Baltimore Orioles and has a guest column in this month's MRR. You can find out more about her band The Ambulars on facebook or ye olde myspace at theambulars.bandcamp.com and her personal blog is at jtwiggjtwigg.tumblr.com.

http://ilivesweat.tumblr.com/post/5426483857/we-owe-it-to-ourselves-to-grow-and-learn-together

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Superfluous Stronghold: We're Punk But We Ain't Perfect - P.S. Eliot's Katie Crutchfield offers her views on sexism in punk

It all started this weekend in Mccarren Park. The Two Funerals were in town from Richmond and we were wandering and daydreaming of margaritas in Styrofoam cups and dismally overdue heart-to-hearts. My pal and now fellow I Live Sweat contributor Lauren Denitzio met up with us and with the help of well tequila and a picnic blanket, we made all our daydreams come true. The conversation shifted into a discussion about our most recent experiences with sexism in the punk community; these conversations sort of always do. I consider all of us components of a decreasingly rare species of ladies/lady-bodied humans in the DIY punk world. We are certainly radical, but calling us "radical feminists" is too loose. It's vague. What we are is complicated. We're victims of idiocy. We are culprits of judgment without support. But we are not guilty by association.

It was then that I decided to write to Andy who runs this lovely web blog and see if he'd be so kind to let me use his medium and my minuscule notoriety as a soapbox to talk about something that is creating quite a division in our already martyred scene. We're small and we're specifically weird and the fact that the simple idea of treating all people with equal respect is warranting a shitstorm of hyper-masculine cold-shouldering and hate-typing is fucking ludicrous as far as I'm concerned. Acknowledging a giant zit on the chin of our tiny punk rock commonality does not have to be a witch-hunt. It doesn't have to be a big blame game or an excuse for some ex-JV benchwarmer with an X watch to make me, Lauren, the Two Funerals or anyone else the butt of some defensive, awkward and outlandishly counter-productive joke. It doesn't have to be a war, a battle or even an argument. It just has to be a conversation.

So what's the big problem? You might find yourself pondering that right about now. I'm going to refer back to a little bit of internet drama you may have heard about/participated in sometime last year. The abomination that is the B9 message board popped into my P.S. Eliot Google alert one day and I knew for sure that there was a storm a-brewin'. After deciphering the editorialized asininity of 15-year-old cavemen I began to notice something profound. You know when you're young and your mom tries to tell you not to bother an antpile because "they're more afraid of you then you are of them"? My intelligence, physical appearance, emotional stability and creative output were all being called in to question because of that inane thread or whatever you

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call it and the only rhyme or reason I can propose is that these impotent messageboard cyborgs are scared shitless that there are women out there who are more productive, talented and capable than themselves. Now that sounds mighty detrimental, right? I'll refer back to our park conversation by saying that some people are never going change their fucking stupid and bigoted opinions. You can't agree with everyone about everything no matter how right you are. Some people are just going to throw themselves to the wind as a lost cause and usually it's best to just let them sail.

So to those of you who I haven't lost by denouncing hardcore gab-session forums and all their creepy inhabitants: do you want to know what makes me feel unsafe? Being written off as a songwriter and a musician because there is a male-bodied individual in my band. Having my most personally valuable compositions and output reduced to some stupid one-paragraph blog-post I made about all the fucked up stuff people were saying about my band regarding my gender. The notion that people still write me off because they "dislike female vocals". The fact that if I take my shirt off at a show, I immediately become a spectacle. It's just as hot for me at shows in the summer as it is for anyone else. While in the scene I am directly involved and with the company I choose to keep this eerie irreverence is almost never present, I have seen and felt so much alienation in my 7 years of touring and playing all ages punk shows. All of my negative experiences mirror the negative experiences of so many other ladies involved in this music scene equitably. It's as unnecessary as it is disheartening. This issue is mocked as often as it is brushed off and it is truly inexplicable to me. The counter-culture we're a part of has evolved so much since it's outset but the consistent ideology is rebellion against an assumed oppressive normalcy. Defiance. Refusal to conform to whatever bullshit the rest of the world is being spoon-fed. What's normal today? Are women objectified? Yes. Are queer/trans-identified people struggling for parity? Yes. Is it difficult to be taken seriously if you don't adhere to certain physical standards i.e. hair color, weight, clothing, etc.? Yes. So what really gets my goat here is that there are seemingly people within the punk community who think this way too. The way "society wants us to think". That is when I feel uneasy. The thought that I could go to a show and feel the same way I did in the hallway at my highschool. Chest bumps, ass grabs, lewd comments, debauchery.

I don't think we all need to have identical convictions. It isn't a cult. But these fundamental differences and gaps make me feel pretty fucking unsafe. It isn't punk. It isn't what punk is about. It is both antagonizing and depressing that shining a light on this big flaw in our community warrants the response it gets. We, as punks, as anarchists, as free-thinking, coffee-drinking, Black Flag-loving, well-read, well-articulated, over-stimulated punks, are supposed to be the progressive ones. We're the people who call out the bigots. We're the people who embrace the differences in each other. We're the weirdo loner geeks who endlessly support the other weirdo loner geeks. Gender, race, age, sexual identity and any other trivial or biological property should draw no lines between us. So when the doorman at my show thinks that I'm someone's girlfriend and won't believe that I'm playing in a band, well, that makes me feel unsafe. When I'm patronized by my male peers in conversations about Nirvana and Hagstroms and obscure guitar tunings, that makes me feel unsafe too. The predominant, mainstream consumer-motivated world at

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large is a creepy place to be. We should be united in our hostility and we shouldn't be partitioned by an inability to empathize.

Though while sitting there in the park, I felt myself inadvertently cursing off jock hardcore, Punknews and testosterone, my attitude toward the subject remains hopeful. I don't think "calling people out" is a conclusive method of making this scene a safer and better place. I think that sensitivity, compassion and opening up a dialogue with one another is really all that it takes.

Katie Crutchfield is a writer, musician, and college dropout living in Brooklyn, NY. She writes, plays and tours in P.S. Eliot, Bad Banana and Waxahatchee and has a knack for drunken blogposts and covering Sam Cooke songs. You can find information about P.S. Eliot at pseliot.blogspot.com and Katie's personal blog at libranhusband.blogspot.com.
http://ilivesweat.tumblr.com/post/5167151297/superfluous-stronghold-were-punk-but-we-aint-perfect

David Combs (Spoonboy, Max Levine Ensemble) talks sexism in the punk scene

Let's get right into it.

When I was 19 I was walking to the bus station in a part of town I wasn't familiar with when an older man pulled me into an alley and attempted to rape me at knife point. I can only thank fortune that I got away unharmed. If we're talking about sexism, I can only think to start there. Most people don't think sexism matters. Here's why I think it matters. What I experienced for months after that encounter was a visceral fear of men. If I was walking alone, I crossed the street if I saw a man coming down the sidewalk. My heart palpitated if a man pulled me aside at a show. Eventually the fear subsided.

But I'm lucky. Not only because I got away, but because I was born in a male body. And because I'm comfortable in my male body. It was statistically unlikely that an attempted assault like that would ever happen to me. It's statistically unlikely that it will happen again. It helped me get over my fear to know that. It wouldn't be the case if I was a woman. Almost every woman I have been close with has had an experience of being sexually assaulted or having had someone make an attempt. The statistics say 1 in 3 women is sexually assaulted, and that's only the people who report it. I have a hard time believing it's not a higher percentage. I have a hard time believing that some element of the experience I came close to having

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hasn't been a reality for the majority of the women I know, women who may not necessarily have been assaulted by strangers, but maybe worse, assaulted by people they trusted.

I keep this in mind when I hear women's experiences. I keep in mind that most women have to live with the knowledge that at any time they could be the subject of an assault, that they are constantly targets, just for being women. I keep in mind that most women live with a minimal level of distrust for men, and that even the most courageous women have to watch their backs when they walk alone at night. And I keep this in mind when people talk about living in a "post-feminist society," or about how sexism is a thing of the past. Those ideas are wholly unconvincing. As long as rape is a crime that's being committed in extremely disproportionate numbers by men against women, I will not be convinced that everything's ok. Sexism is a disgusting undercurrent in our society and it needs to be fought and challenged. And rape is only one of the many, (albeit probably the ugliest) ways that it rears its head.

So the question has been brought up: is there sexism in the punk scene? It's not the first time the question's been asked. Twenty years ago, Riot Grrl made it an extremely visible issue. But now as those Bikini Kill records have been historicized as relics isolated in the past, a quick reading of the latest book on Riot Grrl will show that all of the same problems women were fighting against then still exist today. Is there sexism in the punk scene? Of course. Punk is not an impenetrable bubble where upon entrance we shed all the socialized attitudes we grew up with. As long as we live in a sexist patriarchal culture that teaches its children sexist patriarchal attitudes, those attitudes will reappear within punk culture. And it manifests in all sorts of ways: There's the "I wanna kill my ex-girlfriend" songs. There's male band members telling rape jokes. There's women in bands being degraded and objectified, or not being taken seriously as musicians. There's girls at shows being treated like coat hangers. And there's the sad truth that punks rape and are raped.

But if you really need evidence that there's sexism in punk, look around at the next show you're at. Unless you participate in an unusually egalitarian scene (and that's great if you do), the chances are the majority of the audience will be male, but more importantly, chances are 100% of the performers will be male. The all-male-show is so normalized in punk, and it sends a clear message about whose voice is being heard, who's experience is central. The all-woman-show is far far rarer, and when it does happen, often men in the scene will act defensive and complain they are being excluded, as if they're oblivious to the fact that women are excluded in punk on an almost constant basis. Until the centerpiece of punk culture - the punk show - is occupied by people of all genders, in an egalitarian way, I won't be convinced that there's not sexism in punk.

So what does this have to do with rape? Try this: in the mind of a rapist, a woman is less than human. Her feelings and experiences are not worth consideration. She's considered a sexual object. She's not taken seriously. Most men aren't rapists, but most men do subscribe to greater or lesser variations of those attitudes. Subtle and less subtle ideas about male superiority are ubiquitous, and that base level of disrespect that men harbor towards women is what makes it possible to live in a world where the majority

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of women experience sexual assault and harassment, and no one bats an eye. This is called "rape culture." The logic is that women are inferior and thus the pain inflicted by sexist crimes is not given weight. So if women's experiences are not valued in the punk scene, if they are systematically excluded, and women laughed at when they voice their complaints, the punk scene is basically giving a thumbs up to a culture that doesn't value women's experiences. It may not be an active endorsement of rape culture, but it's acceptance through passivity.

Now, I'd hope it'd be obvious that I'm not equating an all male punk show with rape. I do want to emphasize the emotional gravity that even subtler sexist attitudes hold. But the fact that I'd need to qualify my statement speaks to the overwhelming phenomenon of male defensiveness. When men are told that we're in part responsible for contributing to a sexist culture, we tend to lash out - as if we are being accused of being at fault for our biological make-up. Men tend to bond together and try to tear down whoever is bringing up those criticisms, as if we are each personally under attack. What's important to understand is that culture is built out of a multitude of influences and interactions. A condemnation of a sexist culture is not the same thing as a condemnation of the individuals that participate in it. Recognizing that you were raised in a sexist culture and probably hold sexist attitudes does not make you an asshole, but refusing to acknowledge it does.

And recognizing that our male dominated culture is fucked up doesn't make you a self-hating man, either. When I first heard Bikini Kill, it was fucking thrilling. Hearing someone lash out against dominant sexist attitudes wasn't exciting in some sort of "oh good for women, they're standing up for themselves," type of way. It was liberating to hear someone take on those traditional expressions of masculinity, because I hated the ways I was expected to act as a man. I hated the toughness and numbness that was expected from men, because I wanted to be able to express my emotions without fear of ridicule. I hated the predatory way that men acted towards women, because I wanted to be free to have meaningful relationships with women. Likewise, I hated the homophobia, because I wanted to have meaningful relationships with the men in my life. I see men around me all the time who refuse to show any signs of vulnerability for fear of appearing feminine, and they tend to cut themselves off emotionally from the world. It's fucking sad. I see men all the time who only view their relationships in terms of conquest, and I can't think of one of them who has a healthy emotional life. Breaking down ideas around male superiority and masculinity is absolutely in mens' best interests. In a punk context, I can say with certainty that the scenes I've visited that were the most gender inclusive have always been the most exciting and thriving music communities. There's nothing to be gained for men in maintaining the boy's club.

I want to address one common anti-feminist argument: It's the "men have always been sexist, and that's just how things are" argument. There are plenty of examples of non-patriarchal societies that have existed, so for one thing, it's historically inaccurate, but even putting that aside, arguing that doing something for a long time makes it right is a nonsensical way to approach ethics. It's like saying "there's always been murder, so we might as well accept murder as a good and natural part of our lives." I'm sure the same arguments were made to protect slavery. It's also biological essentialism to say

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that men will always act a certain way based on their gender. So much of our behavior is socialized and the expected traits of masculinity are no exception. There have been cultures where humans have acted in all sort of ways that would seem completely unnatural to us, but those cultures functioned fine on their own terms. If people have lived without concepts that seem essential to our lives, like number systems for example, I think we can do alright without something as banal as patriarchy.

It's also historically short sighted that so many people hold such defeatist attitudes when it comes to our ability to change the way things are. In the last century and a half we've shed the cultural acceptance of slavery, we've stopped discriminatory voting practices based on race or gender, and we've shed all kinds of official policies that allowed discrimination in the workplace and other public spheres. These are things that we've all, even the most privileged among us, come to tout as hallmarks of progress. There's no reason we shouldn't continue to shed any acceptance of sexism, racism, homophobia, etc. that exists now, just because it might seem less obvious.

So boys: if you've read this far and you've bought my argument that yes, sexism exists, and yes, it matters, and yes, it even exists in the punk scene, where do you go with it? I can offer some suggestions, but first consider this point from Aaron Scott (of Attica Attica)'s essay on I Live Sweat, "If you need suggestions for how to make women feel welcome, then I suggest you ask the females in your local scene. They probably have some pretty specific ideas." That first and most important thing that men can do to combat sexism is to take women seriously when they voice their concerns. We are socialized not to, so it's crucial that we do. And don't try to dictate whether someone else's experience qualifies as oppression. To quote Jen Twigg (of the Ambulars)'s essay from that same website, experiences of sexism are like "a thousand tiny paper cuts" - you wouldn't make a big deal about one on its own, but a thousand of them together are a gaping wound."

My next strongest suggestion is to not be so afraid of self-criticism. You'll probably find examples of sexism in your day to day behavior. I've found them in mine. I've looked back at things that I've done and realized how they were hurtful or inconsiderate and I've had to suck it up and apologize and change the way I act. Look at yourself and the actions of the men around you. Do you disproportionately talk over, or interrupt women? Are you more likely to make eye contact with men than women in group scenarios? These are the small symptoms that add up. Here's a few more: Do you stop and notice that the way your dancing has all the women in the room backing away from the band? Do you try to prove your coolness or masculinity by one upping other men? Do you notice the women in your scene becoming disinterested when conversation drifts into dick measuring territory, when you're comparing your record collections or gear knowledge? Do you use demeaning sexist language without thinking about it? Do you sexualize women and comment on their appearances or bodies, without thinking about how that makes them feel? I'm going to assume a lot of people reading this probably do. Like I said before, it doesn't make you a bad person. But it does make you a lazy selfish person if you're not willing to recognize and try to change those things.

Finally, we can do a lot more to encourage women to participate and play music. Supporting women-centered

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events like CLITfest and Ladyfest are great ways to do this, as well as the various Girl's Rock summer camps that happen all over the country. That doesn't mean we should be trying to dictate or organize these events, but be we should be allies, by offering the women who organize them our support and access to resources. Also, those of us who organize shows or play in bands can do a lot more in thinking about who we choose to book or play music with to keep the all-male-show from happening over and over again.

I want to finish by recommending a book and two essays that I think should be required reading. I've been distributing pieces of this literature in my records and on tour, because there's only so far someone can go to change people's attitudes by playing songs or writing an essay for a website. We need to be willing to educate ourselves and understand sexism and patriarchy if we're going to fight against it. So here are my recommendations for starters:

The Will to Change: Men, Masculinity, and Love by bell hooks
Homophobia as Masculinity by Michael Kimmel
I Want a Twenty-Four Hour Truce During Which There Is No Rape by Andrea Dworkin

Thanks for taking the time to read this. Please feel free to e-mail me if you have any questions, thoughts, or arguments at spoobnob@gmail.com. I know some people will undoubtedly feel that the conversation is being beaten into the ground, but it's a testament to the gravity of the issue that the argument bears repeating

http://www.punknews.org/article/42845/david-combs-spoonboy-max-levine-ensemble-talks-sexism-in-the-punk-scene.

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Rebel Fest 3

Building a Culture of Anarchism Within Punk Rock

Taking place April 26-27th at This Ain't Hollywood in Hamilton, Rebel Time Records proudly presents Rebel Fest 3. With performers including Spanner, Hold A Grudge, The Fallout, Mayday, Action Sédition, The Class Assassins, plus tons more, Rebel Fest 3 will showcase some of the best political punk in Ontario and Quebec. Many of the band's members are actively engaged in anarchist organizing, and provide a great example of the vibrant intersection of anarchism and punk rock.

A project of Rebel Time Records, Rebel Fest aims to highlight pressing issues within the music scene and society at large, and to celebrate a growing culture of resistance in Ontario. We know what you're thinking, not another article about a subculture, let alone punk rock! We can already imagine eyes rolling, and the term "lifestylist" quickly coming to mind.

There are good reasons for such a reaction, and in many ways it is a welcoming sign - it demonstrates that some in the anarchist movement have realized the limitations of solely fighting for social change within the confines of a radical subculture. That is, they have realized that the form their political action takes, as well as its location, is of crucial significance. Within the punk scene, this means realizing that punk subcultures often create an exclusionary environment that can be quite alienating for some people. The punk scene shares similar demographics to the anarchist milieu in North America - mostly white, male, suburban, and middle

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class. Even in instances where someone is coming from a working class background, they still are able to blend in, and benefit from the current makeup of the punk scene by default of their white skin privilege. The overall race and class make-up of the punk scene is admittedly limited.

In addition to issues regarding race and class, patriarchy is another ongoing issue within the punk scene. Harmful language and sexist behaviour is commonplace - from machismo in the dance pit, to the fact that it is quite common to see a show with 4-5 bands consisting of all males, to the dominance of men in positions of power, there are countless examples. It is important here to acknowledge that any movement against capitalism must incorporate an analysis of the lived realities of white supremacy and patriarchy, and work to build a collective response capable of tackling these issues. Whether in the punk scene, or outside of it, this means working in collectives and organizations that use directly democratic and/or consensus-based models to organize around these issues.

Rebel Fest celebrates the expression of working class people using music as a medium to voice ideas of social change, and part of this means facing the issues mentioned so far. We've outlined the clear limitations of punk rock and politics, and part of the work of Rebel Time Records is to continually work on addressing these issues. And while the limitations are substantial, we also identify with many experiences of subcultural punk spaces, and see the important role they play in attracting youth to radical politics. We also love the music, and have a deep appreciation for its history. Whatever subculture we may find ourselves in, we need to fight off apathy and apolitical attitudes, while also stressing community organizing and working for social change.

As the saying goes, "punk can't change the world, but punks can!"

Tune into Rebel Time Radio for the best in politically-charged socially conscious punk, ska, oi, crust, and whatever the fuck else we feel like playing! Listen every Wednesday night at 9pm on 100.3 Sound FM in the KW region or soundfm.ca.

Want your band to be heard on the radio waves? Send us tunes and/or validate our existence at rebeltimeradio@gmail.com

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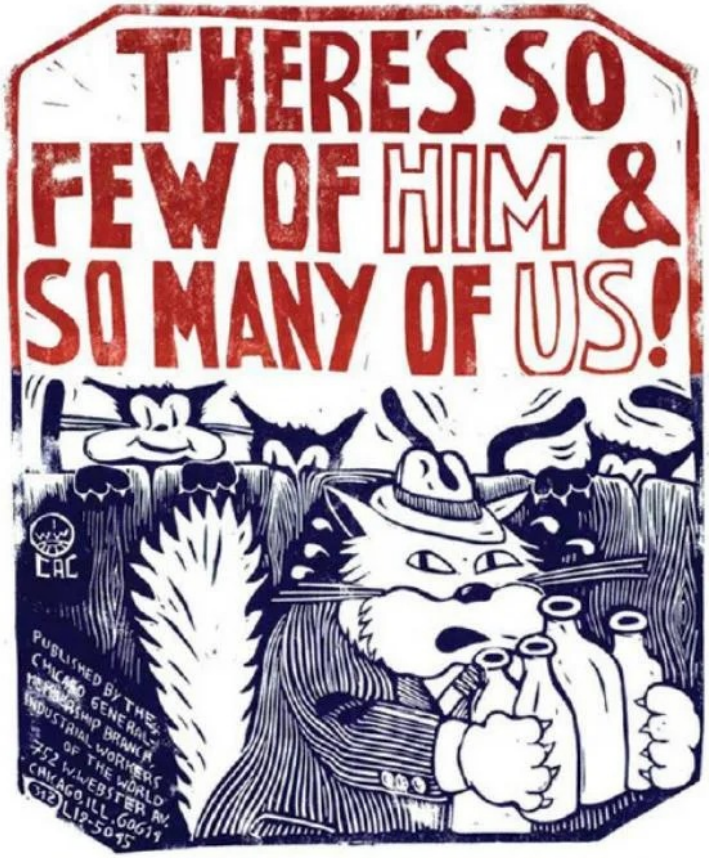
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